Amor Profano, Amor Sacro

Secular and Sacred Vocal Music

CD1 **56’45**

	from *Varii e diversi capricci per camera e per chiesa Op.50 (1669)*	
1	**Capriccio detto ‘Il Melara’***	1’21
	from *Canzonette per camera a voce sola Op.27 (1661)*	
2	**Sonetto sopra SÌ e NO***	4’02
	from *Il quarto libro delle canzonette Op.43 (1667)*	
3	**L’amante ladro***	1’50
	from *Trattenimenti per camera Op.22 (1660)*	
4	**Capriccio sopra sette note**	5’52
	from *Il quarto libro delle canzonette Op.43*	
5	**L’amante povero***	2’15
6	**L’amante consigliero***	1’55
	from *Trattenimenti per camera Op.22*	
7	**Passacaglio**	3’26
	from *Il quarto libro delle canzonette Op.43*	
8	**L’amante spergiuro***	2’01
9	**L’amante sdegnato***	4’16
	from *Correnti e balletti per sonare nella spinetta Op.30 (1662)*	
10	**Correnti prima, decima e nona***	2’54
	from *Il quarto libro delle canzonette Op.43*	
11	**L’amante incostante***	3’21
12	**L’amante pigro***	4’09
	from *Correnti, balletti e gagliarde Op.4 (1647/59)*	
13	**Correnti ‘La Guastallesa’, ‘La Gonzaga’ & ‘La Luzzara’***	3’15
	from *Il terzo libro delle canzonette Op.41 (1666)*	
14	**Barzelletta a donna crudele***	1’52
	from *Il quinto libro delle canzonette Op.46 (1668)*	
15	**Barzelletta a quel core ch’arde d’Amore***	2’08
	from *Sonate a due violini e basso continuo Op.18 (1656)*	
16	**Sonata ‘La Varana’***	3’25
	from *Il quarto libro delle canzonette Op.43*	
17	**L’amante vecchio***	3’46
18	**L’amante musico***	1’43
	from *Correnti, balletti e gagliarde Op.4*	
19	**Ciaccona e Ballo della Ciaccona**	3’04

CD2 **58’33**

	from *Cantate morali e spirituali a voce sola Op.20 (1659)*	
1	**Che fo, che tardo?** (Cantata per il giorno di Natale)*	5’31
	from *Hinni sacri per tutto l’anno a voce sola Op.29 (1662)*	
2	**Ut queant laxis***	3’55
	from *Cantate morali e spirituali a voce sola Op.20*	2’55
3	**Madrigale al Crocefisso**	
	from *Sonate a due istromenti Op.45 (1670)*	
4	**Sonata ‘La Pellicana’**	4’11
	from *Il secondo libro de motetti a voce sola Op.6 (1648)*	
5	**Ave virgo Maria***	6’08
	from *Hinni sacri per tutto l’anno a voce sola Op.29*	
6	**Ave maris stella***	5’37
	from *Sonate a due violini e basso continuo Op.18*	
7	**Capriccio sopra sedici note**	4’48
	from *Cantate morali e spirituali a voce sola Op.20*	
8	**Già la nova improvvisa** (Cantata per S. Tommaso apostolo)*	4’51
	from *Sonate a due istromenti Op.45*	
9	**Sonata ‘La Nanna’***	4’45
	from *Le quattro antifone annuali della B.V. Maria Op.42 (1667)*	
10	**Ave Regina coelorum***	4’16
	from *Hinni sacri per tutto l’anno a voce sola Op.29*	
11	**Sanctorum meritis***	3’15
	from *Le quattro antifone annuali della B.V. Maria Op.42*	
12	**Salve Regina**	8’13

* *world-premiere recordings*

ERIDANUS

Alessio Tosi *tenor* (CD1:2–3, 5–6, 8–9, 11–12, 14–15, 17–18; CD2:1, 3, 6, 8, 10, 12)
Marta Redaelli *mezzo-soprano* (CD2:2, 5–6, 11)
Efix Puleo, Daniela Godio *violins* (CD1:4, 7, 16, 19; CD2:2, 7, 12)
Rebeca Ferri *recorder* (CD1:1, 9, 13; CD2:4, 9) · *cello* (CD1:3–5, 7–8, 12, 14, 16, 19; CD2:1–2, 7, 12)
Gabriele Palomba *theorbo* (CD1:1–3, 5–7, 11–12, 14, 16–19; CD2:3–4, 7, 9)
Lorenzo Feder *harpsichord* (CD1:3–5, 8–10, 12–16, 18–19; CD2:1, 5–6, 8, 10–11)
organ (CD2:2, 4, 7, 9, 12)

Paolo Giorgi *artistic direction & musicologist*

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Le meraviglie d'amore

Secular and sacred music by Maurizio Cazzati (1616–1678)

Maurizio Cazzati is one of the most underrated composers of the 17th century and yet one of the most prolific. Having begun writing and publishing music at the age of 25, over the next 37 years he printed 66 musical editions and composed 15 operas and oratorios. This is in addition to Masses, solo-voice and choral sacred music, motets, cantatas, chamber duos and solo and ensemble sonatas – there is almost no Baroque genre lacking a contribution from Cazzati's fertile pen. He was able to develop his own, unique musical style in both instrumental and vocal music, despite belonging to that generation of musicians influenced (and overshadowed) by the great Claudio Monteverdi.

Born in 1616 in Guastalla (a small Gonzaga dukedom on the Po river) Maurizio Cazzati, as one of the younger sons in a wealthy family of lawyers, was ordained a priest at a very early age. He began his career in 1631 with an appointment as *maestro di cappella* for the Gonzaga Dukes, first in Guastalla and then in Mantua. Over the next 30 years he would continue rising through the ranks, serving as *maestro di cappella* at a variety of increasingly prestigious cities and institutions, including the Accademia della Morte in Ferrara (1648–52), S. Maria Maggiore in Bergamo (1653–57) and S. Petronio in Bologna (1657–71).

Despite a promising start at S. Petronio, his tenure there was marked by continued personal and professional difficulties, bitter arguments and evident dissatisfaction on the part of the Bolognese musical community. Heated controversy erupted in 1659, likely in reaction to his drastic reform of the *cappella musicale* and its musical liturgy, and Cazzati began to be accused by other Bolognese composers of committing musical errors in the composition of sacred music. Cazzati's conspicuous absence from the Accademia Filarmonica, founded in 1666, suggests that the quarrel pervaded the entire Bolognese musical community, all of whom rose up against this *musico foresto* (literally, 'foreign composer').

After his experience in Bologna Cazzati moved back to Mantua, and from 1672 he served as *maestro di musica di cappella e da camera* for the Gonzaga Dukes, remaining there after his retirement and until his death in 1678.

With such an eventful life, how could Cazzati's output be anything other than vigorous and multifaceted? The programme on this recording is intended to showcase some of the most innovative and generally unknown aspects of his oeuvre, with newly edited works and a number of world-premiere recordings.

We selected the secular vocal pieces from among the number of cantatas and *canzonette* written explicitly for the tenor voice, a somewhat unusual specification in the Baroque era, but one quite often demanded by Cazzati.

In all of the selections from the *Quarto libro delle canzonette*, the sung texts speak not merely of love – a well-worn theme in music of any era – but specifically the various negative sides of love, which lends the music a darker nuance. Cazzati himself authored most of the texts, and he manages to represent the different *affetti* through the use of various means of musical expression. The result is a variety of forms, from purely strophic melancholic songs (*L'amante consigliero*) to apparently cheerful *canzonette* (*L'amante spergiuro*) to cantata-like, more complex pieces (*L'amante vecchio* and *L'amante musico*).

There are even more unusual effects in pieces like the *Sonetto sopra SÌ e NO* (a musical representation of how often a lover changes his mind) or the two *barzellette* (which grotesquely pair joyful musical intonation with bitter lyrics).

Cazzati's instrumental music (the only portion of Cazzati's oeuvre that has seen at least partial revival during the early music renaissance of the last decades) also displays a multiplicity of compositional approaches ranging from imitative *canzone* in early Venetian style (*Capriccio detto 'Il Melara'*) and very simple to typical mid-17th-century dances like the *correnti*, to more complex and varied ostinato compositions for one or two instruments, based either on popular and widespread ground basses (*Ciaccona* and *Passacaglio*) or on newly composed ones (*Capriccio sopra sedici note* and *Capriccio sopra sette note*).

Cazzati was one of the most important composers in the development of the sonata genre in the 17th century; not only was he the first composer ever to publish solo violin sonatas in Bologna (*Sonate a due istromenti, cioè violino e violone*, 1670), but his books of sonatas were important precursors of Corelli's publications of *Sonate da camera* at the end of the century. In pieces like the Sonatas *'La Varana'* and *'La Nanna'* Cazzati employs all of the elements of mature Baroque sonatas: clear formal design in distinct movements, the incorporation of dance rhythms in a free melodic structure, and use of the *stile concertato* between the instruments.

Cazzati's alleged weakness in contrapuntal writing is surely not apparent in his extensive catalogue of sacred works for solo voice: all of the motets, antiphons and sacred cantatas are written in a bel canto style in full bloom, with an abundance of ternary rhythms, hemiola cadences and a certain degree of harmonic invention.

Works like *Sanctorum meritis* and *Ave maris stella*, with their simple melodic structure and prayer-like intonation of the Latin text, were used for the modest ordinary liturgy, while the more solemn occasions required more complex pieces, for which Cazzati employed a number of elements taken from dramatic vocal music.

We hear a brilliant use of the *stile concertato* in *Ut queant laxis*, in which Cazzati creates a vibrant musical texture by having the voice alternately contrast or merge with the violin. The *affetti* expressed by the texts (whether in Italian or Latin) are conveyed through clever use of differing melodic and harmonic styles, as can be heard in the various sections of the Latin Marian motets *Salve Regina* and *Ave Regina coelorum* or the two Italian cantatas *Che fo, che tardo?* and *Già la nova improvvisa*. Cazzati also often uses text-painting devices (*madrigalismi*) to reinforce the meaning of a word with specific musical strategies, as in his *Madrigale al Crocefisso*.

Early music historians of the 20th century have judged Cazzati unduly harshly as a composer, branding him a second-rate musician of ordinary inspiration, at best.

On the contrary, Cazzati made a number of extremely important contributions to music: his work was a key factor in the development of instrumental music; his melodic gift for voices contributed to the creation and dissemination of the appreciated Italian vocal style; he managed to devise a new way to organise and run *cappelle musicali* in Baroque Italy; and finally, he established his own music printing presses in Bologna and Mantua (making him one of the first entrepreneurs of the modern era).

In recent years scholars and musicians have finally begun to revive his inspired works and his most effective and well-crafted pieces.

The Eridanus ensemble are thrilled to be part of this process: this recording has given us the opportunity and great honour to provide Maurizio Cazzati with a new chance to shine and to restore his music to life in all its beauty and freshness, where it hopefully will remain for a long time.

Alessio Tosi graduated with honours in singing and vocal chamber music from the 'L. Campiani' Conservatory of Music in Mantua. Drawn in particular to chamber music and oratorio, Tosi studied in Italy and abroad with renowned masters such as Ulf Bästlein, Ulrich Eisenlohr, Erik Battaglia, Stacey Bartsch, Dalton Baldwin, Irwin Gage, Walter Moore, Helge Dorsch, Charles Spencer, Julius Drake and Sara Mingardo.

He regulary collaborates with Claudio Cavina's La Venexiana, Jordi Savall's La Capella Reial de Catalunya, the 'Pietà de' Turchini' Centre for Ancient Music in Naples, Collegium 1704 under Václav Luks, Nederlands Kamerkoor, I barocchisti under Diego Fasolis, Cappella Mediterranea under Leonardo García Alarcón and La Risonanza under Fabio Bonizzoni. He has asserted himself at major competitions: 5th 'G. Neri' International Singing Competition in Torrita di Siena (finalist, certificate of merit); 4th 'F. Provenzale' International Baroque Singing Competition in Naples (3rd prize); 24th International Vocal Chamber Music Competition in Città di Conegliano (2nd prize); 2011 'F. Viñas' International Singing Competition in Barcelona (finalist); First Prize Chamber Music Scholarship 2010 from the Conservatory of Mantua.

Appearances at important international baroque festivals include MITO SettembreMusica (Milan and Turin), Regensburg Alte Musik, Dortmund Vokal Festival and Stuttgart Festival (Germany), Graz Styriarte and Salzburg Festival (Austria), Dias da Música (Lisbon, Portugal), Misteria Paschalia (Kraków, Poland), George Enescu Festival (Bucharest, Romania), and those at Brussels, Mechelen and Antwerp (Belgium), Santander (Spain), Stresa (Italy) and Utrecht (Holland); and he performs regularly in prestigious concert halls in Paris (Cité de la Musique), Amsterdam (Concertgebouw), St Petersburg (Pushkin Palace) and Salzburg (Mozarteum) and at the Wiener Konzerthaus, Berliner Philharmonie and Tokyo Opera House.

Tosi has recorded for Sony, Dynamic, Classic Voice, Velut Luna, Philips, Tactus and Brilliant and for broadcast on RAI Radio 3, BBC, NDR, ORF 1 and Radio France. Following warm public and critical reception for his performances of Monteverdi (Pisandro and Iro in *Il ritorno d'Ulisse in patria*, Nutrice in *L'incoronazione di Poppea* and the Shepherd and Apollo in *Orfeo*), his debut in a lead took place in Vienna in the title role of Costanzi's oratorio *Thyrsis*. After this came appearances as Polidoro in A. Scarlatti's *Erminia* (Naples, under Marcello Di Lisa) and the title role in Bortniansky's *Creonte* (St Petersburg, under Črtomir Šiškovič). Widely appreciated as a performer of art songs, Tosi's repertoire includes the masterpieces of the German, French, Spanish, Italian

and Russian repertoires. He has recently recorded the Complete Vocal Chamber Works of Spontini on Tactus (5CDs), a Marcello Duets broadcast on ORF (Austria) and Stradella Duets with Emma Kirkby and Vocal Chamber Duets by Steffani for Brillant Classics. Upcoming projects include a European tour of Monteverdi operas with La Venexiana, Handel's *Messiah* in Milan, Schumann's *Der Rose Pilgerfahrt* in Turin, Stradella's *San Giovanni Crisostomo* in Rome and a recital of French songs in Florence.

Marta Redaelli studied with Edith Martelli, Roberto Balconi, Bianca Maria Casoni and later on with Lia Serafini, Ulrike Sonntag and Sara Mingardo.

She has been a member of the Ghislieri Choir and Consort, directed by Giulio Prandi, since 2012. With this group she has sung as both chorister and soloist in various well-known festivals including Ambronay, La Chaise-Dieu, Royaumont, Oude Muziek (Utrecht), George Enescu (Bucharest), Göttingen, AMUS (Antwerp) and the Valletta International Baroque Festival.

In July 2015 she won first prize in the 'Fatima Terzo' Competition (Vicenza).

She collaborates as well with I Musicali Affetti and the Venice Monteverdi Academy directed by Roberto Zarpellon.

A native of Caserta, **Efix Puleo** graduated from Turin's 'G. Verdi' Conservatory. He is a former member of the Italian Youth Orchestra, an experience affording him the opportunity to collaborate often with the Orchestra of the Teatro Regio Turin and the RAI National Symphony Orchestra, two important Italian orchestras with whom he continues to perform to this day. He works also with the Orchestra of the Arena di Verona, Orchestra Sinfonica Italiana and Orchestra Filarmonica of Turin.

Puleo serves as first violin in the baroque ensemble La Venexiana, Gramophone Award-winners in 2008 for their recording of Monteverdi's *Orfeo*, and with this group he tours to the most important venues and early music festivals in Italy and abroad (Madrid, Eilat, Munich, Bruges, Regensburg, Rome, Tokyo – Oji Hall, Seattle, Paris – Cité de la Musique, Amsterdam – Concertgebouw, Berlin Konzerthaus, London, Istanbul, Moscow – International House of Music). Some of these concerts have been broadcast on Rai Radio 3, BBC, Radio France and on TV by the Mezzo and Arte channels.

He is a member of Cantica Symphonia and La Fonte Musica, both important Italian early music ensembles. With them as well he has performed in the most important international festivals (Capita Selecta Early Music Amsterdam, Rencontres Internationales de Musique Médiévale du Thoronet, MAfestival Brugge, MITO and Unione Musicale in Turin, Festival Oude Muziek Utrecht, Resonanzen – Wiener Konzerthaus, Wratislavia Cantans – Wrocław, Laus Polyphoniae – Antwerp) and has recorded for the labels Stradivarius, Glossa, Opus 111 and ORF. The Cantica Symphonia recording *Quadrivium* (Glossa) won the 2005 Diapason d'Or.

Puleo has also collaborated with the Baroque ensembles La Risonanza and Accademia Bizantina and with the chamber orchestra 'Archi' of Turin's De Sono music association.

He is first violin in the Italian 'Architorti' string quintet, active for two decades in various fields: concerts, music school programmes, recordings (Edizioni Claudiana), collaborations with famous pop music bands (Subsonica, Africa Unite) and with the film director Peter Greenaway on soundtracks, and in multimedia installations (in Reggia di Venaria and Leonardo da Vinci's 'Last Supper' in Milan and New York).

Daniela Godio graduated with honours from Turin's 'G. Verdi' Conservatory, undertaking further study with Herman Krebbers, Salvatore Accardo, Ana Chumachenco and Cristiano Rossi, after which she immediately began collaborating with the Orchestra of the Teatro Regio Turin and Milan's I Pomeriggi Musicali.

She is very active as chamber music player (Quartetto Stauffer, Trio Debussy, Trio di Torino et al.) performing in various prestigious festivals (Ravello, Piemonte in Musica) and has regularly played with the Orchestra da Camera Italiana founded and directed by Salvatore Accardo.

Godio has also collaborated with the Filarmonica Arturo Toscanini (under Lorin Maazel, Valery Gergiev, Mstislav Rostropovich) and RAI orchestra on various tours in China, Japan, Hong Kong, Morocco, Israel, the USA, South America, Spain, Germany, France, etc.

She later studied Baroque repertoire with Stefano Montanari, Luigi Mangiocavallo and Jesper B. Christensen and began collaborating with the leading European Baroque ensembles (Accademia Montis Regalis, La Venexiana, Auser Musici, Cantica Symphonia) in concerts across Europe, the Americas and Asia. She has recorded for several well-known labels. Since 2001, she has taught violin at the 'A. Corelli' Music Institute of Pinerolo (Turin).

Rebeca Ferri graduated in cello from the Conservatorio Santa Cecilia in Rome, under the tutelage of Maurizio Gambini, and studied recorder with Armando Carideo, Maria De Martini, Kees Boeke and Han Tol. She continued her studies in Baroque cello with Anner Bylsma, Roel Dieltiens, Balázs Máté, Jaap ter Linden and Kristin von der Goltz, graduating from the Hochschule für Musik Würzburg and obtaining her *Meisterklasse* with full marks in 2007 from the Hochschule für Musik und Theater München.

She collaborates with many renowned early music groups, among them Gli Incogniti, A Musicall Banquet, Soavi Affetti, A l'Antica, Academia Montis Regalis, Concerto Romano, Accademia Ottoboni, Freiburger Barockorchester, L'Astrée, La Selva, La Venexiana, I Turchini, La Risonanza, Ensemble Baroque du Léman and Ensemble Arte Musica, performing a vast repertoire, from solo and ensemble music to madrigals, operas and oratorios, and appearing at major early music festivals around the world. Ferri has recorded extensively for Opus 111, Glossa, Carus, Deutsche Harmonia Mundi, Sony, Eloquentia, Amadeus, Brilliant, Dynamic and Tactus. She plays a cello by André Mehler (Leipzig, 2011, after Martinus Kaiser, Venice, 1679) and recorders by Francesco Li Virghi (after original models).

Gabriele Palomba graduated with a Lute Diploma (highest mark) from the Civic School of Milan, where he studied under Paul Beier. He has attended master classes with Patrick O'Brien, Christopher Wilson, Anthony Bailes and, for ensemble music, Jesper B. Christensen. He performs as a soloist and continuo player in Italy and abroad, appearing at the most important European festivals and theatres, among them La Scala (Milan), San Carlo (Naples), Teatro Nacional (Madrid) and the Konzerthaus Berlin. He has collaborated with Ensemble Galilei, Ensemble Concerto, La Venexiana, Cappella della Pietà de' Turchini, La Risonanza, Ensemble Aurora and other Italian groups in various repertoires from 16th-century madrigal to the Baroque cantata.

He has recorded for Stradivarius, Glossa, Dynamic, Symphonia, Capriccio and E lucevan le stelle. On the latter label, he has collaborated with Emanuela Galli and Franco Pavan for an important renaissance lute music project beginning with the album *Liquide Perle*, featuring works by Terzi, and continuing with *Languir me fault*, a survey of music by the most important polyphonists of the early 16th century (each named 'CD of the month' by the magazine *Amadeus*). On the occasion of the fifth centenary of the printing of Petrucci's landmark moveable-type lute music books featuring compositions by Francesco Spinacino (1507), the project continued with *Marguerit*, dedicated entirely to world-premiere recordings of lute music by Spinacino. Palomba then released solo albums of music by Giovanni Maria da Crema (*Occhi miei lassi*, E lucevan le stelle) and Alberto da Mantova (*O passi sparsi*, Stradivarius).

Lorenzo Feder was born in Schio in 1980 and began studying piano in his hometown with Renato Maioli. After receiving his piano diploma in 2000, he studied harpsichord with Patrizia Marisaldi at the Conservatory in Vicenza, earning his harpsichord diploma in 2004.

Upon winning a scholarship from the Dutch Government he moved to Holland in 2006 to study in the class of Ton Koopman and Patrick Ayrton at the Royal Conservatory of The Hague, earning his Bachelor Degree in 2009 and Master's Degree in 2011.

Feder performs as a soloist and continuo player on harpsichord and organ in festivals throughout Europe, Asia and North and South America, collaborating with soloists and conductors such as Ton Koopman, Peter Kooij, Sigiswald Kuijken and Philippe Herreweghe and with the Amsterdam Baroque Orchestra, Sette Voci, De Profundis, Collegium Vocale Gent, La Risonanza, I Musicali Affetti, Il Tempio Armonico and Venice Baroque Orchestra, with whom he has recorded for the labels Naïve, Stradivarius, Deutsche Grammophon, Erato, CPO and Tactus.

Born in 1984 in Guastalla (Reggio Emilia), **Paolo Giorgi** is a musicologist, librarian and musician. Following music studies at the Conservatory of Parma (piano and viola) and private lessons (singing), he graduated with his BA (2006) and MA (2008) in Musicology and Music History from the Department of Musicology at Cremona (University of Pavia), specialising in Baroque vocal music, music librarianship and the history of music printing. From the same Department he earned a PhD in Musicology and Music Theatre in 2011, with a dissertation on postmodern and contemporary performance trends in Baroque opera. Since 2009 he has joined various music conferences, taught Music Bibliography at the University of Pavia and at the Music Institute in Gallarate (Varese), and published a number of essays and books related to the various topics of his current scholarly work: editing and publishing Baroque secular and sacred music, the history of Italian music libraries in the modern era, opera composers of the 19th century (in particular Achille Peri and Alberto Franchetti), and organ history and organ literature, in addition to a special focus on the life and works of Maurizio Cazzati. As a librarian, Giorgi has been working extensively as cataloguer for music manuscripts, printings and documents at various libraries throughout Emilia-Romagna (especially in Reggio Emilia, Modena and Bologna).

CD1

Sonetto Sopra SÌ e NO

2 Apriti o bella bocca e fa che un dì quell'importuno e maledetto NO,
da cui pace o conforto unqua non ho, divenga un caro ed amoroso SÌ.
Se un NO mille ferite in sen m'aprì, tutte un gradito SÌ sanarle può;
e solo strugger vale io ben lo so, un SÌ,
quel NO che tanto mi schernì.
Tiranneggia quel NO mia pura fé, quel benedetto SÌ lieta la fa,
un NO veleno, un SÌ rimedio egl'è.
Bocca, in te mio gioir, mio viver sta.
Mio penar, mio gioir pende da te.
Un NO m'uccide, un SÌ vita mi dà.

L'amante ladro

3 Sì, sì, a dirla fra di noi, ladro è ognun che vive al mondo:
quell'è più lieto e giocondo che più gode il bene altrui.
Ladro certo è il Cortigiano, ha il cor tristo e il volto grato,
vole ancor esser pagato per un solo baciamano.
Consumato tra le scole, furti apprende ogni Dottore,
fatto saggio dicitore, vende insino le parole.
Ruba sempre il Mercatante se non vuol fama fallita;
ruba il Medico la vita e la roba in un istante.

L'amante povero

5 Faccia pur del bizzarro ogni zerbin se può, ma non si creda, no,
ch'alcuna debba tirargli unqua il tabarro non più qual fu;
hora è possente Amore, non ha senza l'argento alcun valore.
Chi può spender quattrini gradito ogn'hor sarà, ma con sola beltà
sono vane fatiche anche gl'inchini, sì, sì, così;
e pur, o folli amanti, non val pianto o sospir senza contanti.
A più sincero affetto fede o pietà non v'è e per aver mercè

non giova finto crine, ambra o belletto.
Di già si sa che, a povertà nemico, cerca l'or per coprirsi Amor mendico.

Sonnet on YES and NO

Open, lovely mouth, and strive one day to change that tiresome, cursed NO,
from which I've neither peace nor comfort ever known, into a kind and loving YES.
And if a NO a thousand wounds has opened in my breast, then all of them a single, welcome YES could heal;
and well I know a YES is only good for softening
the NO that mocked me so.
That NO my faith so pure oppresses, when a blessed YES delights it,
NO is poison, YES the remedy.
O mouth, in you my joy, my life reside.
My suffering, my joy depend on you.
A NO, I'm slain; a YES, I'm given life.

The Thieving Lover

Indeed, we say it *entre nous*, that all the world's a thief:
happiest are those who take the most delight in others' things.
The Courtier is a thief for sure, his kind face hides a wicked heart,
he kisses hands expecting payment in return.
In academia's ivied halls, a Scholar learns to plagiarise,
and now that he's a fount of wisdom, he can even sell his words.
The Merchant's always robbing lest he bankrupt his own reputation;
Doctors rob you in an instant of both life and property.

The Poor Lover

Any popinjay can feign refinement, but he won't convince you,
should his cloak ever be stripped, that he's no longer what he was;
though Love is powerful, it's worthless without money.
One with spending power lives in grace, whereas for one with mere good looks
a courteous bow is nothing but a hollow gesture;
listen, smitten lovers, tears and sighs are naught without some coin!
Your sincere affections merit neither faith nor pity, and a lover's mercy can be won with
neither powdered wigs nor ambergris nor rouge.
We know too well that keeping poverty, his enemy, at bay means beggar Love has need of gold.

L'amante consigliero

6 Voi donne che amate invano sperate al pianto mercé,

il vostro languire, l'affetto, il desire creduto non è.
Bellezza non vale d'Amore lo strale, ferir più non sa,

meschina s'inganna chi fa da tiranna in simil età.
Scarsezza d'amanti sinceri e costanti si trova oggidì,
chi cerca marito ad ogni partito s'aggiusti sì sì.

L'amante spergiuro

8 Quel giurar 'v'amo e v'adoro' oggidì piaga non fa,
chi non ha splendor dell'oro sembra un'ombra di beltà.
Chi del sol fata più ardente la sua Dama chiamar suole,
se trovarla vuol clemente, il metal doni del sole.
Quel mostrarsi lindo e snello qual Narciso al mondo fu,
quel voler passar per bello per mia fè non s'usa più.

L'amante sdegnato

9 Vivo in gioia al tuo dispetto, Lilla ingrata, lungi da te.
S'il tuo foco m'arse in petto, hora è spento, credi a me.
Son sincero, da dovero, cerca pure novo amante,
che anch'io adoro altro sembiante.
Dà contento a questo core l'acquistata libertà,
chè l'invidia anch'in amore è miglior che la pietà.
Dico schietto il mio concetto:
ad Amor dal sen dia bando chi fra pene vive amando.
Brilla l'alma hor ch'è disciolta dall'antica servitù,
a intricarsi mai più stolta non sarà già come fu.
Te lo dico come amico:
vo goder del bello ai rai, s'è possibil senza guai.

L'amante incostante

11 Il viver amante è pena e dolore, ma doglia maggiore è l'esser costante.
Credete, credete in fede mia ch'il patir per amor è una pazzia.
La donna che scaltra nei vezzi e nei sguardi, fingendo sol ch'ardi, godrà più d'ogni altra.
Credete, credete in fede mia ch'il patir per amor è una pazzia.
S'inganna chi crede a pianti e sospiri, tra finti martiri non sta vera fede.
Credete, credete in fede mia ch'il patir per amor è una pazzia.
Languir più non s'usa per grazia o bellezza, chi i pianti non sprezza rimane delusa.
Credete, credete in fede mia ch'il patir per amor è una pazzia.

The Counselling Lover

You, women in love, hope in vain that your tears will be met with reprieve,
your pining, affection, your every desire no longer believed.
Your beauty alone will not draw Cupid's dart, it can wound you no more,
a vixen in playing the tyrant will only be hurting herself.
In this day and age lovers constant and true are in quite short supply,
when seeking a husband in every match, you will settle for sure!

The Perjuring Lover

It's alright to swear 'I love you, I adore you' nowadays,
but without the glint of gold a man's appeal is dim at best.
When 'more radiant than the sun' is what he's wont to call his Lady,
if it's kindness that he's after, better give her radiant metal.
Striving to be beautiful and slender as Narcissus was,
wanting to be handsome, let me tell you, that's of no more use.

The Indignant Lover

I live happy in your spite, ungrateful Lilla, far from you.
If your fire once burned within me, now it's out, believe you me.
Honestly, I tell you truly, go and find another lover,
for I too adore another countenance.
Now my heart is gladdened at my new acquired liberty,
since green envy's preferable to pity even when in love.
Frankly, this is my conceit:
he who lives in loving pain would banish Cupid from his breast.
All my soul is brighter, now released from former servitude,
ensnared, never again so foolish, never more as once it was.
Let me tell you as a friend:
I'll delight in beauty's radiance, if it brings me no more woe.

The Inconstant Lover

To live as a lover is all pain and sorrow, but oh to be faithful is more painful still.
Believe me! Believe me that suffering for love is pure madness.
A woman who's skilled at disguising flirtation will feign her devotion while loving the rest.
Believe me! Believe me that suffering for love is pure madness.
It's foolish believing in sobbing and sighing, in pretense of suffering there's no real devotion.
Believe me! Believe me that suffering for love is pure madness.
There's no use in pining for beauty and grace, be hard-hearted to tears or you'll be disappointed.
Believe me! Believe me that suffering for love is pure madness.

L'amante pigro

12 Il tempo che l'ali con rapido corso le glorie mortali
portando spiegò,
nell'avido morso del dente rapace sul volto fugace
la gioia portò;
quel ch'arde, quel ch'ama se brama fruire s'ha tempo al
gioire non tardi se può,
il tempo che fugge non riede più, no, no.
La rosa ridente che il sole ravviva col giorno cadente
morendo se'n va;
la falce che priva di scettri la reggia, le sorti pareggia e
tregua non dà;
chi cerca, chi vuole viole raccorre col tempo che corre non
tardi se fa,
il fior ch'è svanito più vita non ha.
Il sol che tramonta non torna all'occaso, sull'orto rimonta
e torna qual è;
chi beve del vaso dell'orrida morte da l'avide porte non
speri mercè;
chi dunque desia la via del piacere non lasci il godere ch'il
tempo gli diè,
all'hora trascorsa ritorno non v'è.

Barzelletta a donna crudele

14 Quella bella crudel che m'ha ferito e dal sen rapito il cor,

quella sempre mi fa languire e morire tutte l'hor.
Lei che sola è cagion del mio tormento e vieppiù mi
dà martir,
superbetta fugge qual vento e non cura il mio morir.

Vuol ch'io creda che m'ami eppur fugace mi nasconde la
sua beltà,
quando spero che al cor dia pace aspra guerra allor mi fa.

Barzelletta a quel core ch'arde d'Amore

15 Felice e beato per sempre dirò
ch'il dardo infocato d'Amor non provò.
La vita che lieve nel fine se'n va
d'Amor s'onda beve contento non ha.
Chi preda è d'Amore mai lieto non è
sol serba al dolore Cupido la fè.

The Lazy Lover

O Time, that unfolded on swift-beating wings bringing transient
glories in rapid advance,
has carried off happiness greedily clenched between ravenous
teeth on its hasty retreat;
all passionate lovers, make hay while the sun shines, there's
time now to relish, and later it's gone,
for time that is flying will never return, no, no.
The fair-smiling rose that revives in the sun sees its life fade
away at the end of the day;
the reaper that fells even palaces' kings brings the same end to
all and shows mercy to none;
all seekers of violets, endeavour to pick them while time is
remaining, don't leave it too late,
a flower that's faded is living no more.
The same sun that sets in the evening will rise on the garden,
once more what it was;
whoever might drink from death's terrible cup should expect no
reprieve from its ravenous gates;
let he who might hope for the gentle hereafter not squander
the pleasures that time has bequeathed,
an hour once departed can have no return.

'Barzelletta' (Ballade) to a Cruel Woman

Oh that beauty so cruel who has hurt my heart and torn it from
my breast,
she who constantly gives me suffering and pain at every turn.
She alone is the reason for my heartbreak, and she wounds me
more and more,
far too proud, like the wind she flees and would deny my pain
its cure.
She would have me believe her, that she loves me, yet elusive
hides her grace,
when I hope she might give my heart some peace, it's all-out
war she'll wage.

'Barzelletta' to a Heart That Burns with Love

Forever contented and blessed is he,
whom Love's glowing darts never wounded, I'd say.
A life running merrily on to its end
eludes one who gaily imbibes from Love's cup.
Love's quarry can never be happy or free,
in woe he may only with Cupid keep faith.

L'amante vecchio

17 A la donna solo garba un bel giovine attillato, un bel
giovine muschiato che non ha pelo di barba.

Se non è tua verde etade, in sul maggio o in sull'aprile, da
bellezza feminile non sperar già tu pietade.
Ti saran sempre rubelle, se non hai leggiadro viso, se in
beltà non sei Narciso, le ritrose pastorelle.
Io, che ho un poco di peli al mento avvolto, poca fortuna
in femmine trovai;
ma guardatevi pur donne superbe da quei sembianti teneri
e molli,
che sono folli e stolti amanti.
Dan presto all'orza perché il lor core ama per forza, non
per amore!
Non vi fidate, no, di quei capelli, che intorti anelli
sembrano d'or,
perché tutto quello che luce oro non è.
Io frattanto vi esorto accarezzar quei ch'han la barba
al viso,
perché la barba è di nature un vanto;
anzi veggonsi in Ciel spesso le stelle
farsi barbute anch'elle!

L'amante musico

18 Ogni musico è così,
ei si pensa ad ogni occhiata
di svenar la donna amata
ed alcuna non ferì,
ogni musico è così.
Per tutte si sface,
ad ogni balcone innalza un saluto,
ma cade il rifiuto,
chè donna sagace non brama canzone.
Chi suona, chi canta, di molte si vanta
Pure alcuna non rapì.
Ogni musico è così.

The Old Lover

For a woman, just a handsome, dapper, youthful man will do,
a handsome, virile, perfumed lad with not a whisker on
his face.
If no longer in your springtime, if you're well past May or April,
don't expect the female graces to take pity on you now.
They will always be rebellious, those reluctant country maidens, if
your face is less than lovely, if for looks you're no Narcissus.
And I, who have a small amount of whiskers on my chin, have
had as little luck with women;
but beware you haughty women, too, of men who look all soft
and tender,
for they are foolish, silly lovers.
They change tack quickly because they will their hearts to love,
not for love's sake!
No, do not trust those curly locks whose ringlets seem as
though they're spun of gold,
for all that glitters is not gold.
In the meantime I would urge you to caress a man with
bearded visage,
because a beard is by its nature an enhancement;
better yet, gaze heavenward, for even stars
will often grow a beard as well!

The Musician Lover

All musicians are the same,
he believes his every glance will
slay his dear beloved lady,
yet no woman has he harmed,
all musicians are the same.
He melts for all women,
and raises a serenade under each window,
whence falls the refusal,
for women with sense are not swayed by a ditty.
This player, this singer, no matter how boastful,
not one lady has he charmed.
All musicians are the same.

CD2

Che fo, che tardo?

1 Al mio Signor nascente nel sen d'ombra amorosa dan tributo di lodi
il cielo e il mondo e pigra e neghittosa in silenzio profondo sol io là passerò, no, no.
Si canti. S'Egli sparge vagiti e versa pianti si canti.
Col suo vagir, col sospirar poss'io dar le voci e i sospiri al canto mio.
Ombra lieta, ombra felice, figlia tacita e innocente del grand'Espero ch'uscì,
anzi vaga genitrice del Lucifero ridente ch'in te scopre il nostro dì.
Del tuo grembo fortunato fra le tenebre tranquille vaga perla ascosa sta;
anzi il sen mostri ingemmato di rugiade alle cui stille il mortal s'avviverà.
O notte colma più che d'atri horrori d'immortali stupori,

in te sola si mira la fortezza incatenata, l'allegrezza lagrimosa,
la potenza superata, la ricchezza bisognosa.
L'amante immortale si veste d'Amore
per far col suo strale la piaga maggiore.
L'eterno Cupido che gela tremante,
l'ardor troppo fido d'Amor lo fa amante.
Mortali che fate, correte su, su
deh più non tardate, è nato Gesù.

2 **Ut queant laxis** resonare fibris
mira gestorum famuli tuorum
salve polluti labii reatum
sancte Ioannes.
Ille promissi dubius superni
perdidit promptae modulos loquelae
sed reformasti genitus peremptae
organa vocis.
Sit decus Patri genitaeque Proli
et tibi compar utriusque virtus
Spiritus semper, Deus omni temporis aevo.
Amen.

Madrigale al Crocefisso

3 Di sangue asperso, di sangue asperso e tinto,
il mio Signor rimiro.
Sospiro al sangue, al mio signor respiro;
l'uno e l'altro è tesoro, io l'uno e l'altro adoro.

It's Late, What Shall I Do?

All heaven and earth are giving praise, in tribute to my Lord,
born in the bosom of the loving night,
while I alone in silence, indolent pass by, no, no.

O let me sing. If He cries out and wails aloud, then let me sing.
For with His cries and sighing I might give voice to my song.

O joyous night, o happy night, the innocent and quiet daughter of the Evening Star departed,
Likewise lovely mother to the smiling Morning Star who then reveals in you our day.
Hid within the peaceful darkness of your blessed womb there lies the lovely pearl;
while your bosom shines bedecked with dewdrops which this mortal babe shall bring to life.
O night yet more replete than ghastly chambers with immortal wonders,
in you alone we witness strength enchained and tearful happiness,
defeated power and begging wealth.
The lover immortal assumes Love's guise
to increase suffering with his arrows.
And Cupid eternal who freezes and shivers
is warmed into loving by Love's faithful ardour.
What now, o you mortals, come running, make haste.
Delay you no longer, for Jesus is born.

O for your spirit, holy John, to chasten
lips sin-polluted, fettered tongues to loosen;
so by your children might your deeds of wonder
meetly be chanted.
Scarcely believing message so transcendent,
Him for a season power of speech forsaketh,
till, at your wondrous birth, again returneth,
voice to the voiceless.
Praise to the Father, to the Son begotten,
and to the Spirit, equal power possessing,
one God whose glory, through the lapse of ages,
Amen.

Madrigal to the Crucifixion

All wet with blood, all wet and stained with blood,
my Lord, I contemplate You.
I sigh before the blood, I breathe before You;
this and that, they both are treasures, this and that, I love them both.
L'uno mi dà terrore, l'altro mi desta amore.
Tremo all'uno, ardo all'altro
e provo intanto di dolor e d'amor dolcezza e pianto.

5 **Ave Virgo Maria**, Dei Mater et Virgo,
Ave Mater Salvatoris, Ave Virgo fons Amoris,
Ave Regina nostra,
Auxilium nostrum, refugium nostrum et salus nostra.
Ad te recurrimus, te postulamus, te deprecamur flentes
ut Dominum Nostrum Jesum Christum
pro nobis et peccatorum omnium
salute orare et obsecrare digneris.
Ora ergo, roga igitur obsecra quaesumus Dominum nostrum
nunc et in hora mortis nostrae.

6 **Ave maris stella**.
Dei mater alma
atque sempre virgo,
felix coeli porta!
Sumens illud Ave,
Gabrielis ab ore,
funda nos in pace,
mutans Evae nomen.
Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.
Monstra te esse Matrem,
sumat per te precem
Qui, pro nobis natus,
tulit esse tuus.
Virgo singularis,
inter omnes mitis,
nos, culpis solutos,
mites fac et castos.
Vitam praesta puram,
iter para tutum,
ut, videntes Jesum,
semper collaetemur.
Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto,
tribus honor unus.
Amen.

One fills my soul with terror, one wakens love within me.
Here I tremble, there I'm yearning,
and thus I savour in both sorrow and love a tearful sweetness.

Hail Virgin Mary, Mother of God and Virgin,
Hail Mother of our Saviour, Hail Virgin source of Love,
Hail our Queen,
our help, our refuge and our salvation.
We turn to you, we call upon you, we cry to you,
who deign to pray and intercede for our salvation
with Our Lord Jesus Christ
for us and all our sins.
Please, pray then, entreat therefore, and supplicate our Lord
now and at the hour of our death.

Hail, O star that pointest
towards the port of Heaven,
thou to whom as maiden
God for Son was given.
When the salutation
Gabriel had spoken,
peace was shed upon us,
Eva's bonds were broken.
Bound by Satan's fetters,
health and vision needing,
God will aid and light us
at thy gentle pleading.
Jesu's tender mother,
make thy supplication
unto Him who chose thee
at His incarnation;
That, O matchless maiden,
passing meek and lowly,
thy dear Son may make us
blameless, chaste and holy.
So, as now we journey,
aid our weak endeavor,
till we gaze on Jesus,
and rejoice forever.
Father, Son and Spirit,
Three in One confessing,
give we equal glory,
equal praise and blessing.
Amen.

8 **Già la nova improvvisa** del Maestro risorto, il giusto, il prode
quanto incredulo sì tanto fedele Tommaso inteso havea:
onde, se ben credea, del suo divino sole nella tomba fatal
brieve l'eclisse
perché non lo mirò, proruppe e disse:
E come, e quando mai ditelo in gratia amici e chi di voi
glorioso il vide,
poiché dentro del core il contrario mi dice il mio dolore.
Caro Maestro amato, di quest'anima mia dolce conforto,
se pur tu vivo sei, perché nieghi tua vista a gl'occhi miei?
Se t'amai sempre mio Nume, se ti fui fido e costante,
perché ascondi il tuo bel lume a quest'anima adorante?
Voi ch'in ciel brillate, o stelle, di lassù raggi lucenti,
s'Egli è vivo ai miei contenti, perché voi siete rubelle?
Se vive il mio Bene lasciate ch'il core dia bando alle pene.
Sparite, fuggite affanni tiranni dall'anima mia,
soltanto che miri, lontano al dolore,
il mio caro Maestro, il mio Signore.

Once the unexpected news of the risen Master, the Just, the Good,
was known to Thomas, as incredulous as he was ever faithful:
whereas he believed that His holy sun had only just been
eclipsed in the deathly tomb,
because he did not witness it he burst out saying:
How and when – please tell me, friends – and who among you
saw Him, glorious,
when in my heart my sorrow tells me the opposite is true?
Dearly beloved Master, sweet comfort of my soul,
if You really do live, why deny my eyes the sight of You?
If I loved You always my God, if I was faithful to You and constant,
why do you hide your fair light from this adoring soul?
You stars that shine in the heavens, you brilliant rays from on high,
if, to my delight, He lives, why then do you forbear?
If my Dear One lives, then let my heart banish all sorrow.
The worries that oppress my soul would vanish, flee,
if only I could see, far from all pain,
my dear Master, my Lord.

10 **Ave Regina Coelorum**,
ave Domina Angelorum.
Salve radix, salve porta,
ex mundo lux est orta.
Gaude Virgo gloriosa
super omnes speciosa.
Vale, o valde decora,
et pro nobis Christum exora.

Queen of the heavens, we hail Thee,
hail Thee, Lady of all the Angels;
Thou the dawn, the door of morning
whence the world's true light is risen;
joy to Thee, O Virgin glorious,
beautiful beyond all other;
hail, and farewell, O most gracious,
intercede for us alway to Jesus.

11 **Sanctorum meritis** inclita gaudia
pangamus, socii, gestaque fortia;
glicens fert animus promere cantibus
victorum genus optimum.
Caeduntur gladiis more bidentium
non murmur resonat, non querimonia,
sed corde impavido mens bene conscia
conservat patientiam.
Te, summa o Deitas, unaque poscimus
ut culpas abigas, noxia subtrahas,
des pacem famulis ut tibi gloriam
annorum in seriem canant.
Amen.

The triumphs of the Saints, blessed for evermore,
their love that never faints, the toils they bravely bore,
for these the Church today pours forth her joyous lay,
these victors with the noblest bay.
Like sheep their blood they poured, and without groan or tear,
they bent before the sword for Christ their King most dear;
their souls, serenely blest, in patience they possessed,
and looked in hope towards their rest.
To Thee, O Lord, Most High, One in Three Persons still,
to pardon us we cry, and to preserve from ill;
here give Thy servants peace, hereafter glad release,
and pleasures that shall never cease.
Amen.

12 **Salve Regina**, salve Mater misercordiae,
salve Vita, salve Dulcedo, salve Spes nostra, salve.
Ad te clamamus, ad te suspiramus.
Salve fons nostrae salutis, Coelum gratiae et virtutis.
Tu malorum medicina, vere potens et divina,
salve Regina.

Salve Virgo decus Virginum, salve mater Hominum,
Fuga mortis et discordiae, Arcus pacis et concordiae,
salve Mater misericordiae.

Inter curas et angores, inter morbos et dolores,
inter mala infinita ad te dirigo perita,
salve Vita.

Heu maestum derelictum contristatum et adflictum,
tota mente in te sedo sine tristis incedo,
salve Dulcedo.

Tu vagorum dux, caecorum lux,
egentium es gradientium pes,
salve Spes.

In hac lacrimarum valle
Tu sola salus, tu sola solamen,
tu sola solatium vivorum et mortuorum.
Salve in secula seculorum.

Hail Queen, hail Mother of mercy,
Hail to You, our Life, our Sweetness, our Hope, all hail.
We cry to You, we sigh to You.
Hail O source of our salvation, Heaven of grace and virtue.
You, the salve of all ills, truly powerful and divine,
hail Queen.

Hail Virgin flower of all Virgins, hail mother of all Men,
Reprieve from death and discord, Rainbow of peace and harmony,
hail Mother of mercy.

Through worry and vexation, through illness and pain,
through unending evil, I steer towards Your wisdom,
hail Life.

Oh, when feeling sad, lost, discouraged and afflicted,
I am comforted in You and carry on, relieved of sadness,
hail Sweetness.

You leader of wanderers, light of the blind,
you are the progress of the destitute,
hail Hope.

In this valley of tears
You alone are salvation, You alone are comfort,
You alone are solace to the living and the dead.
Hail to You forever and ever.

Translations (CD1 & CD2: 1, 3, 5, 8, 12):
Ray Granlund